BOB JONES *University*

CONCERT, OPERA & DRAMA SERIES

PRESENTS

COMMENCEMENT CONCERT

with

The University Symphony Orchestra

and

Combined Choirs

Dwight Gustafson, Conductor

I

Overture to THE IMPRESSARIO, K486 .... *Wolfgang A. Mozart* (1756-1891)

In 1785, when Austrian Emperor Joseph II had Vienna's Kärntnertor Theater renovated and proclaimed it the home of the Italian opera and the German national opera as well, Mozart's hopes for German opera were disappointed. Only mediocre operas of second-rate composers were staged, and Mozart was asked to compose only a one-act opera for a state reception. In two and a half weeks, Mozart composed and scored *Der Schauspieldirektor* (THE IMPRESSARIO). While the little opera itself is rarely performed today, its lively, sparkling, and witty overture has remained a concert favorite.

Concerto No. 2 in D Minor for Piano and Orchestra .... *Edward MacDowell* (1861-1908)

Larghetto calmato
Presto giocoso
Largo—molto allegro

Steve Dubberly, soloist

The first important and one of the most popular American composers, MacDowell studied in France (where he was a fellow student of Debussy at the Conservatory) and, primarily, in

Germany. While in Germany he composed his First Piano Concerto, which Franz Liszt praised enthusiastically. The Second Concerto was composed in 1885, while MacDowell was still in Germany, three years before he returned to the United States and settled in Boston.

Though American-born, MacDowell reflects in his music his Scotch ancestry and his German schooling. The influence of Schumann and Brahms, as well as that of Grieg and Tchaikovsky, is apparent in his large works. Maurice Hinson says, "This brilliantly cohesive and logical work is one of the major piano concertos by an American in the established concert repertoire."

The D-Minor Concerto, while in the customary three movements, reverses the usual tempo scheme of the first two movements, with the slow movement coming first and the second movement being rapid, "wonderfully supple and possessed of a deliciously mischievous spirit." The first movement, while beginning elegaically, is for the most part "sweepingly romantic and reminiscent of the opening movement of the Grieg Piano Concerto in its dash and fire." The finale, after a slow and solemn introduction builds to a sparklingly dramatic conclusion, with thematic and stylistic similarities to Dvořák's "New World" Symphony.

***INTERMISSION**

Symphony No. 3 in C Minor, Opus 78 .... *Camille Saint-Saëns* (1835-1921)

II Allegro moderato—Maestoso

Ed Dunbar, soloist

Written in the year Franz Liszt died and dedicated to his memory, Saint-Saëns' "Organ Symphony" exemplifies his great admiration for the Hungarian composer. Composed when Saint-Saëns was 50, it is the largest and most imposing of his orchestra works and, "humor apart, it exhibits nearly every facet of his accomplished and versatile genius." The huge score contains, surprisingly for a nineteenth-century symphony, parts for organ and piano. While the organ "has no place in the gambols of the Scherzo, . . . its majestic sonority makes fine effect at the Maestoso entry which marks the beginning of the finale."With a strongly accented ostinato figure, a chorale-like episode, challenging brass fanfares, and an energetic fugal allegro, the finale is the most highly organized and dramatic movement of the symphony.

Prologue from MEFISTOFELE .... *Arrigo Boito* (1842-1918)

Ron Billingsley, soloist

Boito, a notable Italian poet and librettist, as well as a gifted composer, studied in Paris and Germany. He was strongly influenced by hearing and studying French and German music (which was practically unknown in Milan at the time), and under

this influence he wrote the music for MEFISTOFELE for La Scala in Milan, March 5, 1868. The 26-year-old composer's opera was so unusual in style that it "immediately made ardent friends, and was also bitterly opposed by anti-Wagnerites."

Based on Goethe's FAUST, MEFISTOFELE begins with a Prologue which was the only part of the opera that aroused real enthusiasm at its first performance. Vincent Sheean says, "The masterful Prologue, with a climax such as can seldom be heard in music, expresses the central meaning of Goethe's FAUST and of the whole subsequent opera based on it: it is a conflict of good and evil, the dilemma of the human soul . . . ."

Boito's score portrays on a vast scale the celestial thunderings, the massive fanfares, and the myriad choirs of the redeemed in the presence of God. Amidst all of this Satan appears, rudely bargaining for the opportunity to tempt Faust. The voice of God thunders, "So be it," and Satan soon disappears. Paeans of praise build from celestial choirs, and the Prologue ends as the majestic fanfares are heard once again.

Program notes by A. Duane White

ABOUT THE SOLOISTS

Steve Dubberly is a senior piano major. The son of missionary parents, he has also attended Bob Jones Elementary School and the Academy. He was finalist for two years in the competitions sponsored by the South Carolina Music Teachers Association and last year was the winner in the South Atlantic regional auditions sponsored by the National Federation of Music Clubs.

Ed Dunbar is completing his first year as Chairman of the Division of Music and his fourth year as a member of the music faculty. He holds M.M. and D.M.A. degrees from Louisiana State University and is well known to the University family through his duties as University organist for our weekly Sunday morning worship services.

Ron Billingsley is in his second year as a member of the University voice faculty. A former member of the select U.S. Army Chorus, he has been active as a recital soloist and in opera, oratorio, and sacred concerts. His graduate training was taken at Southern Illinois University and the University of Illinois.

FOUNDER'S MEMORIAL AMPHITORIUM

May 29, 1982

8:00 P.M.

*Chimes will sound and lobby lights will flash three minutes before the end of intermission.

Cameras and recording equipment are not permitted in the Amphitorium during any performance.